# Race/Ethnicity in 600 Popular Films:
## Examining On Screen Portrayals and Behind the Camera Diversity

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This secondary analysis examines on screen portrayals of diversity in popular motion picture content. We take a close look at race/ethnicity of speaking characters across 100 of the top-grossing films of 2013. Every speaking character was evaluated for demographic (i.e., age, gender, parental status, relational involvement) and hypersexualization (i.e., sexy attire, nudity, attractiveness) indicators.

## Key Findings

*On Screen Prevalence of Underrepresented Characters*

Just over a quarter (25.9%) of the 3,932 speaking characters evaluated were from underrepresented racial/ethnic groups. A full 74.1% were White, 14.1% Black, 4.9% Hispanic, 4.4% Asian, 1.1% Middle Eastern, <1% American Indian or Alaskan Native, and 1.2% were from "other" races/ethnicities. No meaningful change has been observed in the frequency of any racial/ethnic group on screen in 600 popular films between 2007 and 2013.

The prevalence of underrepresented characters across film genre was evaluated in 2007, 2010, and 2013. Less than 15% of all characters are from underrepresented groups in animation. Between 2007 and 2010, there was 6.6% drop to 1.5%, followed by an increase between 2010 and 2013 to a high of 12.4%. Action and/or adventure movies increased and then decreased in the percentage of underrepresented characters. Comedy showed a slight increase across the three years evaluated, from 23.1% to 27.8%, but failed to cross the threshold for meaningful change.

Nearly a fifth of all films in the sample (17%) depict no African American or Black speaking characters across their unfolding narratives. Fifteen films depict Black characters as 2.2-5.9% of the cast and another 22 movies portray Black characters in 6-10% of the cast. Taken together, over half of the movies in the sample are *under* indexing in comparison to U.S. population statistics. Only 14% of the movies show Black characters at or within 2 percentage points of U.S. Census (10.8-14.5%).

Male characters within each racial and/or ethnic group outnumbered females from the same racial and/or ethnic group. The percentage of female characters ranged from the high of 37.3% of Hispanic/Latino characters to 23% of characters from "other" races/ethnicities.

*Portrayal of Characters from Underrepresented Groups*

Hispanic females (37.5%) were more likely than females from all other races/ethnicities to be shown partially or fully naked on screen. In comparison to Black females (23.5%), White females were more likely to be shown with some exposed skin (31.9%) and Asian females were less likely (18.2%).

Hispanic males (16.5%) were the most likely to be shown in tight, alluring, or revealing clothing. Asian males (13.7%) were more likely than white males (8.3%) to be depicted in sexy attire. In terms of some nudity, male characters from "other" (18.2%) races/ethnicities were more likely than white male characters (9.9%) to be shown partially or fully nude.

Black males were the most likely to be shown in a committed relationship (68.4%). Further, White (58.1%) and Hispanic (57.1%) males were more likely than "Other" males (37.5%) to be depicted as boyfriends or spouses. Asian males were the least likely to be depicted in a romantic relationship (28.6%).

*Prevalence of Black Directors in Top-Grossing Films*

We assessed whether each film in 2013 was directed by an African American or Black director. A total of 107 directors were attached to the 100 top-grossing films. Only 7 (6.5%) were Black.

Although there were 7 total directors, two of them repeated across the sample, leaving only 5 unique Black directors in 2013. There were no Black female directors of the top 100 grossing movies in 2013. Across the six year sample, there are only 2 Black females represented across 23 unique Black directors in all six years and 600 films.

Films without a Black director were responsible for casting Black characters in 10.8% of speaking parts. Black directors, conversely, cast Black characters in 46% of all of the speaking roles. This is a 35.2% increase and is consistent with our previous research.

**Race/Ethnicity in 600 Popular Films:**
**Examining On Screen Portrayals and Behind the Camera Diversity[1]**

The aim of this secondary analysis is to examine on screen portrayals of diversity in popular motion picture content.  It is a companion study to our yearly longitudinal report, *Gender Inequality in Film*.  Here, we take a close look at race/ethnicity of speaking characters across 100 of the top-grossing films of 2013.  Every speaking character was evaluated for demographic (i.e., age, gender, parental status, relational involvement) and hypersexualization (i.e., sexy attire, nudity, attractiveness) indicators.[2]

Below, we highlight three major trends.  We present findings for 2013 and compare them to trends found across the top 500 films from 2007 to 2012.[3]  Only results that are statistically ($p <$ .05) and practically (5% difference) significant are reported below.  Consistent with our other reports on race/ethnicity, we also examine the frequency of Black directors across the 100 top-grossing 2013 films.

### #1 Character Race/Ethnicity is Marginalized On Screen

A total of 3,932 speaking characters were evaluated for race/ethnicity.  A full 74.1% were White, 14.1% Black, 4.9% Hispanic, 4.4% Asian, 1.1% Middle Eastern, <1% American Indian or Alaskan Native, and 1.2% were from "other" races/ethnicities. Put differently, just over a quarter (25.9%) of speaking characters were from underrepresented racial/ethnic groups.

**Table 1**
**Character Race/Ethnicity in Top-Grossing Films:  2007-2013**

| Year | White | Hispanic | Black | Asian | Other |
|------|-------|----------|-------|-------|-------|
| 2007 | 77.6% | 3.3% | 13% | 3.4% | 2.5% |
| 2008 | 71.2% | 4.9% | 13.2% | 7.1% | 3.5% |
| 2009 | 76.2% | 2.8% | 14.7% | 4.7% | 1.5% |
| 2010 | 77.6% | 3.9% | 10.3% | 5% | 3.3% |
| 2012 | 76.3% | 4.2% | 10.8% | 5% | 3.6% |
| 2013 | 74.1% | 4.9% | 14.1% | 4.4% | 2.5% |

*Note*: Other is combined to include American Indian/Alaska Native, Native Hawaiian/Pacific Islander, Middle Eastern, and characters with racial/ethnic identities not listed here.

According to the 2010 U.S. Census, 16.3% of the population is Hispanic, 12.6% Black and 4.8% Asian.[4]  Using these percentages and the statistics featured in Table 1, Hispanics clearly are the most underserved racial/ethnic group by the film industry.  Latinos represent only 4.9% of speaking characters yet they purchase 25% of all movie tickets (20.1% difference) and command roughly $1 trillion in spending power.[5] Black speaking characters slightly over index (1.5%) in comparison to 2010 U.S. Census.  The percentage of Black speaking characters in 2013 is only 1.1% above the percentage in 2007, a finding we will return to shortly.

We were interested in whether the prevalence of underrepresented characters was related to film genre.  This is important to examine because individuals from underrepresented racial/ethnic

groups comprise 37% of the U.S. population and buy 46% of movie tickets in this country.[6] Films were sorted into four genre categories (i.e., action/adventure, animation, comedy, other) and the percentage of white vs. underrepresented characters was compared.

A few trends emerged, as shown in Table 2.[7] Action and/or adventure movies increased and then decreased in the percentage of underrepresented characters. A 5% gain was achieved from 2007 to 2013, however. A different pattern emerged in animation, where there was 6.6% drop between 2007 and 2010 followed by a 10.9% increase between 2010 and 2013. Ultimately, there is no meaningful difference between percentage of underrepresented characters in 2007 films and 2013 films. Comedy showed a slight increase across the three years evaluated, but failed to cross the 5% threshold for meaningful change. The prevalence of underrepresented characters in all other genres decreased and then increased overtime (2007=24.2%, 2010=18.8%, 2013=25.5%).

**Table 2**
**Percentage of Underrepresented Characters by Film Genre:  2007, 2010, 2013**

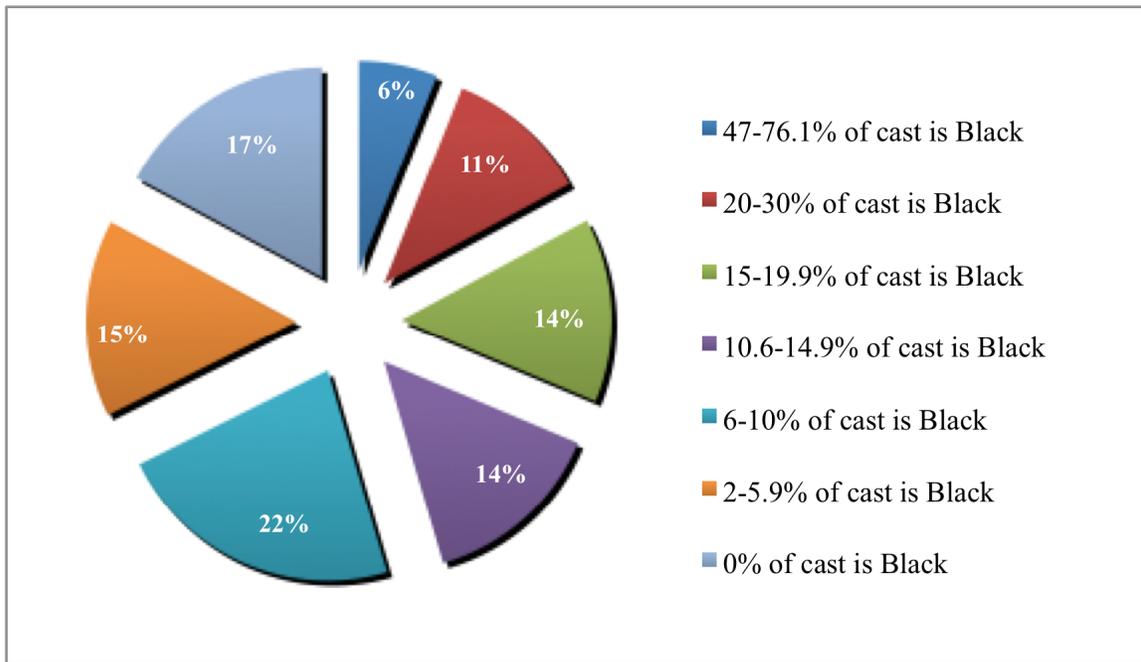|  | Action/Adventure | | | Animation | | | Comedy | | |
|---|---|---|---|---|---|---|---|---|---|
|  | 2007 | 2010 | 2013 | 2007 | 2010 | 2013 | 2007 | 2010 | 2013 |
| % of under-represented characters | 21.5% | 29.7% | 26.7% | 8.1% | 1.5% | 12.4% | 23.1% | 23.8% | 27.8% |

*Note*:  Genre was determined by using Box Office Mojo designations.  The percentage of white characters can be determined by subtracting the percentage of underrepresented characters from 100%.

One other aspect of 2013 is important to note. Many have claimed 2013 to be a renaissance year for Black actors in film, with the critical acclaim and popularity of *12 Years a Slave*, *The Butler*, *42*, and *Best Man Holiday*. Our findings demonstrate, however, that ***no meaningful change has been observed in the frequency of any racial/ethnic group on screen in popular films between 2007 and 2013***.

It may be the case that a few high profile films are affecting individuals' perceptions of how often Black characters are featured in motion picture content. As such, it becomes important to examine the percentage of Black characters *per film* across the sample of 100 movies.

Demonstrated in Figure 1, nearly a fifth of all films in the sample (17%) depict no African American or Black speaking characters across their unfolding narratives.[8] Fifteen films depict Black characters as 2.2-5.9% of the cast and another 22 movies portray Black characters in 6-10% of the cast. Taken together, over half of the movies in the sample are *under* indexing in comparison to U.S. population statistics. Only 14% of the movies show Black characters at or within 2 percentage points of U.S. Census (10.8-14.5%).  6 films in the sample portray Black or African American actors in more than 30% of speaking parts.

**Figure 1**
**Percentage of Black Characters per Movie in 100 Top-Grossing Films: 2013**



- 47-76.1% of cast is Black
- 20-30% of cast is Black
- 15-19.9% of cast is Black
- 10.6-14.9% of cast is Black
- 6-10% of cast is Black
- 2-5.9% of cast is Black
- 0% of cast is Black

Given the gender imbalance frequently reported on screen in film,[9] the percentage of male and female speaking characters within the four largest races/ethnicities were calculated (see Table 2). Hispanic females (37.3%) were more likely to be featured in popular films than were white females (29.6%) or Asian females (32%). Females from "other" racial/ethnic categories were the least likely to be portrayed on screen (23%). These percentages suggest that female actors identifying as Middle Eastern, Native American, or Pacific Islander as well as "mixed race" artists may face considerable difficulty working on screen in film, particularly in comparison to their male counterparts from the same racial/ethnic background.

**Table 2**
**Apparent Race/Ethnicity of Male and Female Characters in Top-Grossing Films: 2013**

|  | **White** | **Hispanic** | **Black** | **Asian** | **Other** |
|---|---|---|---|---|---|
| Males | 70.4% | 62.7% | 66.2% | 68% | 77% |
| Females | 29.6% | 37.3% | 33.8% | 32% | 23% |
| Ratio | 2.38 to 1 | 1.68 to 1 | 1.96 to 1 | 2.13 to 1 | 3.35 to 1 |

*Note*: Other is combined to include American Indian/Alaska Native, Native Hawaiian/Pacific Islander, Middle Eastern, and characters with racial/ethnic identities not listed here.

### #2 Some Races/Ethnicities are Sexualized and Stereotyped On screen

Given the gender differences above, we examined the sexualization of male and female characters separately. The four groups reported in Table 2 were included in the analyses as well as an "other" category. Sexualized attire (tight, revealing, arousal inducing garments) did not vary by

race/ethnicity for female characters (see Table 3).[10] White (32.2%) and Hispanic (36.1%) females were shown in sexy attire more than Black (24.6%), Asian (23.6%) or Other (26.1%) females.

**Table 3**
**Female Hypersexuality Indicators by Race/Ethnicity: 2013**

| Hypersexuality Indicator | White | Hispanic | Black | Asian | Other |
|---|---|---|---|---|---|
| % in sexualized attire | 32.2% | 36.1% | 24.6% | 23.6% | 26.1% |
| % w/some exposed skin | 31.9% | 37.5% | 23.5% | 18.2% | 21.7% |
| % referenced attractive | 14.4% | 11.1% | 11.2% | 10.9% | 17.4% |

*Note*: Cells feature the percentage of females possessing a certain attribute. To illustrate, 32.2% of white female characters in 2013 were depicted in sexy attire. This means that 67.8% of white females were not shown in sexy clothing.

Nudity or showing exposed skin between the mid chest and high upper thigh region varied by race/ethnicity. Hispanic females (37.5%) were more likely than females from all other races/ethnicities to be shown partially or fully naked on screen. In comparison to Black females (23.5%), White females were more likely to be shown with some exposed skin (31.9%) and Asian females were less likely (18.2%). References to females' physical attractiveness did not vary by race/ethnicity. Just under 15% of female characters (13.6%) were verbally (e.g., "you look hot") or nonverbally referenced (e.g., cat call) as pretty.

Turning to male characters, we examined the same hypersexuality indicators.[11] Overall, the percentages of boys/men sexualized in popular films were much lower than the percentages for girls/women. As noted in Table 4, sexy attire varied by race/ethnicity. Hispanic males (16.5%) were the most likely to be shown in tight, alluring, or revealing clothing. Asian males (13.7%) were more likely than white males (8.3%) to be depicted in sexy attire. In terms of some nudity, male characters from "other" (18.2%) races/ethnicities were more likely than white male characters (9.9%) to be shown partially or fully nude. Hispanic (16.5%), Black (13.1%), and Asian (15.4%) males held a middle position between the two aforementioned groups. Physical attractiveness was not associated with male characters' race/ethnicity, though the percentages can be found in Table 4.

**Table 4**
**Male Hypersexuality Indicators by Race/Ethnicity: 2013**

| Hypersexuality Indicator | White | Hispanic | Black | Asian | Other |
|---|---|---|---|---|---|
| % in sexualized attire | 8.3% | 16.5% | 12.5% | 13.7% | 11.7% |
| % w/some exposed skin | 9.9% | 16.5% | 13.1% | 15.4% | 18.2% |
| % referenced attractive | 2.6% | 4.1% | 2.2% | <1% | 3.9% |

*Note*: Cells feature the percentage of males possessing a certain attribute. To illustrate, 8.3% of the white male characters in 2013 were depicted in sexy attire. This means that 91.7% of white males were not shown in sexually revealing clothes.

We also assessed two domesticated roles: parental status (no, yes) and romantic relationship involvement (no, yes). These judgments were only made when enough character information or

context cues (i.e., home life depicted, references to family) were present in the storyline. Focusing on female characters, no relationship emerged between race/ethnicity and parental status. Overall, 52.9% of all female characters were shown as single or co-parents somewhere across the unfolding plot. Similarly, there was no association between romantic relationship (no, yes) and female characters' race/ethnicity. Almost two thirds of all females (64.9%) that could be evaluated on this variable were shown in a romantic relationship.

Turning to male characters, parental status was not related to race/ethnicity. Nearly half (48.1%) of all male speaking characters were shown as parents. Romantic relationship status did vary with race/ethnicity, however.[12] Black males were the most likely to be shown in a committed relationship (68.4%). Further, White (58.1%) and Hispanic (57.1%) males were more likely than "Other" males (37.5%) to be depicted as boyfriends or spouses. Asian males were the least likely to be depicted in a romantic relationship (28.6%).

### #3 Black Directors: Few work. Even Fewer are Female

We assessed whether each film in 2013 was directed by an African American or Black director (see Table 5). A total of 107 directors were attached to the 100 top-grossing films, only 7 (6.5%) were Black (Lee Daniels, *The Butler*; Antoine Fuqua, *Olympus Has Fallen*; Malcolm D. Lee, *Best Man Holiday*; Steve McQueen, *12 Years a Slave*; Tyler Perry, *A Madea Christmas*, Tyler Perry, *Temptation*, Malcolm D. Lee, *Scary Movie 5*). As the list reveals, there are only 5 unique Black male directors across the 2013 sample. Not one film was directed by a Black woman. Table 6 lists all of the unique Black directors that have worked on one or more of the 600 top-grossing films from 2007 to 2013. Only 23 unique directors have been attached to popular cinematic fare over the last 6 years.

**Table 5**
**Black Directors by Gender in Top-Grossing Films: 2007-2013**

| Measures | 2007 | 2008 | 2009 | 2010 | 2012 | 2013 | Total |
|---|---|---|---|---|---|---|---|
| Black Males | 7.1% (*n*=8) | 4.5% (*n*=5) | 6.3% (*n*=7) | 4.6% (*n*=5) | 4.9% (*n*=6) | 6.5% (*n*=7) | 5.6% (*n*=38) |
| Black Females | 0 | 1.8% (*n*=2) | 0 | 0 | 0 | 0 | <1% (*n*=2) |
| Total # of Directors | 112 | 112 | 111 | 109 | 121 | 107 | 672 |

The number of working Black directors across the top 100 films per year has been stable over time ranging from 8 in 2007 to 7 in 2013. Further, the point statistic (6% of all directors are Black, *n*=40) is well below U.S. Census estimates (12.6%). Clearly, ***there has been no meaningful change in the percentage or number of Black directors across the 6 years listed in Table 5***.

**Table 6**
**Black Directors Working in Top-Grossing Films Between 2007-2013**

| Philip G. Atwell | Albert Hughes | Olatunde Osunsanmi | Denzel Washington |
|---|---|---|---|
| Lee Daniels | Allen Hughes | Peter Ramsey | Damien Dante Wayans |
| Antoine Fuqua | Malcolm D. Lee | Tim Story | Sylvain White |
| F. Gary Gray | Steve McQueen | David E. Talbert | Preston A. Whitmore II |
| Sanaa Hamri | Tyler Perry | George Tillman Jr. | George C. Wolfe |
| Anthony Hemingway | Gina Prince-Bythewood | Mark Tonderai | |

**Figure 3**
**Percentage of Black Characters on Screen by Director Race**
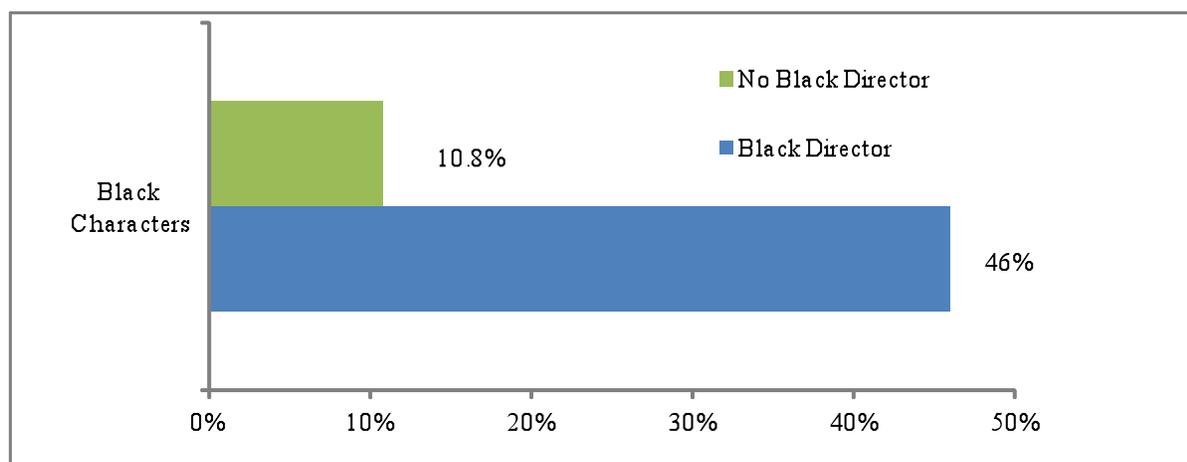


Lastly, we looked to see how diversity behind the camera may be related to diversity on screen. We were specifically interested in the relationship between Black directors (no, yes) and Black characters on screen. The association was significant,[13] as noted in Figure 3. Films with White directors were responsible for casting Black characters in 10.8% of speaking parts. Black directors, conversely, cast Black characters in 46% of all of the speaking roles. This is a 35.2% increase and is consistent with our previous research.[14] Thus, diversity behind the camera may be the key to diversifying stories and plot points on screen. It may also be the case that studio executives and agents were more likely to attach a Black director to racial or ethnic stories. Clearly, more research is needed to determine how and under what conditions Black directors are considered for open directing jobs.

**Conclusion**

This study sought to examine the prevalence and portrayal of characters from underrepresented backgrounds in the top-grossing films of 2013. There are several key findings across the study. First, the percentage of characters from underrepresented groups has not meaningfully changed since 2007. Despite the demographic changes at work in the U.S., films still portray a homogenized picture of the world. In fact, nearly half of children under age 5 in the U.S. are not White,[15] which means that both the current and future audience for films is far more diverse than what is shown on screen.

Our second major finding reveals that Black female directors are essentially absent from the ranks of top-grossing directors. Along these lines, the percentage of Black male directors has remained consistent since 2007 and below Census estimates of the Black population. 2013 may have been heralded as a remarkable year for Black cinema, but not due to the wealth of Black directors. The lack of diversity behind the camera is notable as we have again demonstrated an association between the presence of a Black director and the percentage of Black characters on screen. While this relationship may be due to the nature of the content that Black directors are given or choose to helm, adding diversity in the director's chair may influence what we see on screen.

Third, there is some variation in how characters from underrepresented groups are portrayed. Across two indicators, Hispanic females seem to be more hypersexualized than their female counterparts from other groups. Asian females, in contrast, are the least sexualized group. These findings appear to be consistent for males as well, though men from "Other" races/ethnicities are shown with more exposed skin. These findings are noteworthy because they illustrate how existing cultural stereotypes may still govern how characters from different backgrounds are shown on screen.

In conclusion, top-grossing films do not fully represent the audiences they target. Stories and storytellers should reflect viewers who hail from different cultural backgrounds. The increasing diversity in the U.S. population means that diversity is not a question for the past—it is a challenge and a hallmark of the future.

Footnotes

[1.] This study is a companion report to our previously released investigation: Smith, S.L., Choueiti, M., & Pieper, K. (2014). *Gender Inequality in Popular Films: Examining On Screen Portrayals and Behind-the-Scenes Employment Patterns in Motion Pictures Released between 2007-2013*. Media, Diversity, & Social Change Initiative. USC Annenberg.

[2.] A speaking character was defined as a living being that spoke one or more words overtly on screen. Characters that did not speak but were referred to by name were also counted. Speaking characters were coded for apparent race/ethnicity, using all available cues from the unfolding narrative (i.e., facial features, skin tone, accent, nationality, customs, etc). The levels for race/ethnicity include: White, Black, Hispanic, American Indian/Native Alaskan, Asian, Middle Eastern, and "other." Two additional levels could be utilized on the race/ethnicity measure: can't tell and not applicable. The race/ethnicity of 530 characters was not ascertainable and another 55 characters were coded as "not applicable" on this attribute (i.e., supernatural creatures, animals).

Coder training, measure conceptualization, unitizing agreement, and variable reliability is all reported in the *Gender Inequality Report* (see Smith et al., 2014).

[3.] Smith, S.L., Choueiti, M., & Pieper, K. (2013). *Race/ethnicity in 500 Popular Films: Is the Key to Diversifying Cinematic Content held in the Hand of the Black Director*? Media, Diversity, & Social Change Initiative. USC Annenberg.

[4.] Rastogi, S., Johnson, T.D., Hoeffel, E.M., & Drewery, Jr., M. P. (2011). The Black Population: 2010. *U.S. Census Bureau Report*. Ennis, S.R., Rios-Vargas, M., & Albert, N.G. (2011). The Hispanic Population: 2010. *U.S. Census Bureau Report*. Hoeffel, E.M., Rastogi, S., Kim, M.O., & Shahid, H. (2012). The Asian Population: 2010. *U.S. Census Bureau Report*.

[5.] Humphreys, J.M. (2009). The Multicultural Economy 2009. Report by The Selig Center for Economic Growth, Terry College of Business, University of Georgia. http://www.terry.uga.edu/media/documents/multicultural_economy_2009.pdf See p. 11.

[6.] MPAA (2013). *Theatrical Market Statistics: 2013*. Author. http://www.mpaa.org/wp-content/uploads/2014/03/MPAA-Theatrical-Market-Statistics-2013_032514-v2.pdf

[7.] The relationship was significant between *film genre* (action/adventure, animation, comedy, other) and *underrepresented characters* (underrepresented vs. white) for all three years: *2007*, $X^2$ (3, 4,129)=36.29, $p < .05$, V*=.09; *2010*, $X^2$ (3, 3,847)=74.80, $p < .05$, V*=.14; *2013*, $X^2$ (3, 3,932)=19.17, $p < .05$, V*=.07.

[8.] The percentages in Figure 1 sum to 99%. One film did not depict any speaking characters that possessed a race/ethnicity.

[9.] See Smith S.L., et al. (2014).

[10] For female characters, the chi-square analysis for *sexually revealing clothing* (no, yes) and *race/ethnicity* (White, Hispanic, Black, Asian, Other) was not significant ($p < .05$). However, a similar analysis was significant for *nudity* (none, some) by *race/ethnicity*; $X^2$ (4, 1,196)=11.51, $p < .05$, V*=.10. No significant association between *attractiveness* (no references, one or more references) and *race/ethnicity* was observed.

[11.] For male characters, chi-square analysis for *sexually revealing clothing* (no, yes) and *race/ethnicity* (White, Hispanic, Black, Asian, Other) was significant, $X^2$ (4, 2,734)=16.78, *p* < .05, V\*=.08. A similar analysis was significant for *nudity* (none, some) by *race/ethnicity*; $X^2$ (4, 2,734)=14.21, *p* < .05, V\*=.07. No relationship between male characters' *attractiveness* (no references vs. more than one) and *race/ethnicity* was observed.

[12.] The chi-square analysis for male characters' *romantic relationship* (no, yes) and *race/ethnicity* (White, Hispanic, Black, Asian, Other) was significant, $X^2$ (4, 430)=10.24, *p* < .05, V\*=.15.

[13.] The analysis for *Black director* (no, yes) and *Black character* (no, yes) was significant, $X^2$ (1, 3,932)=339.06, *p* < .05, phi=.29.

[14.] Smith, S.L., Choueiti, M., & Pieper, K. (2013). *Race/ethnicity in 500 Popular Films.*

[15.] U.S. Census Bureau (2012, May 17). Most children younger than age 1 are minorities, Census Bureau reports. Available: http://www.census.gov/newsroom/releases/archives/population/cb12-90.html

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**Appendix A**
**List of 2013 Films in the Sample**

| | | |
|---|---|---|
| The Hunger Games: Catching Fire | Jackass Presents: Bad Grandpa | Tyler Perry's Temptation: Confessions of a Marriage Counselor |
| Iron Man 3 | Pacific Rim | The Call |
| Frozen | This is the End | Pain and Gain |
| Despicable Me 2 | Olympus Has Fallen | Gangster Squad |
| Man of Steel | 42 | Jurassic Park 3D |
| Gravity | Elysium | The Internship |
| Monsters University | Planes | Instructions Not Included |
| The Hobbit: The Desolation of Smaug | The Lone Ranger | Snitch |
| Fast & Furious 6 | Oblivion | Riddick |
| Oz The Great and Powerful | Insidious Chapter 2 | A Haunted House |
| Star Trek Into Darkness | Saving Mr. Banks | 47 Ronin |
| Thor: The Dark World | Turbo | August: Osage County |
| World War Z | 2 Guns | Philomena |
| The Croods | White House Down | The Family |
| The Heat | Mama | Walking with Dinosaurs |
| We're the Millers | Safe Haven | Carrie |
| American Hustle | The Smurfs 2 | Texas Chainsaw 3D |
| The Great Gatsby | The Best Man Holiday | R.I.P.D. |
| The Conjuring | Percy Jackson: Sea of Monsters | Blue Jasmine |
| Identity Thief | A Good Day to Die Hard | Side Effects |
| Grown Ups 2 | Warm Bodies | Scary Movie 5 |
| The Wolverine | Jack the Giant Slayer | The Mortal Instruments: City of Bones |
| Anchorman 2: The Legend Continues | The Purge | Delivery Man |
| Lone Survivor | Last Vegas | Grudge Match |
| G.I. Joe: Retaliation | Ender's Game | Kick-Ass 2 |
| Cloudy with a Chance of Meatballs 2 | Prisoners | Dallas Buyers Club |
| Now You See Me | After Earth | Rush |
| The Wolf of Wall Street | The Secret Life of Walter Mitty | The Host |
| Lee Daniels' The Butler | Escape From Planet Earth | The World's End |
| The Hangover Part III | 12 Years a Slave | 21 and Over |
| Epic | Free Birds | Her |
| Captain Phillips | Hansel and Gretel: Witch Hunters | Escape Plan |
| | Evil Dead | Don Jon |
| | Red 2 | |
| | Tyler Perry's A Madea Christmas | |